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pecially interested in them, a complete list of the Giustiniani marbles which have come into the possession of the Museum is appended. The references are to the *Galleria Giustiniani*, the original publication of the collection, by Joachim van Sandrart, 1635 fol., Clarac's *Musée de la Sculpture* (reproduced by S. Reinach in Vol. I of his *Répertoire de la Statuaire*), and Matz-Duhn, *Antike Bildwerke in Rom*, Vol. 1.

STATUES

1. The statue described above. *Galleria Giustiniani* 1, pl. 20; Clarac, pl. 452, No. 827.

2. Large, seated female figure, possibly a Nymph or Personification. *Galleria Giustiniani* 1, pl. 142; Clarac, pl. 590, No. 1277; Matz-Duhn, No. 833 (where other references will be found).

3. Apollo with a Lyre. *Galleria Giustiniani* 1, pl. 56; Clarac, pl. 486, No. 942; Matz-Duhn, No. 197.

4. Young Dionysos. *Galleria Giustiniani* 1, pl. 68; Clarac, pl. 690, No. 1619D; Matz-Duhn, No. 373.

5. Young Dionysos riding on a Panther. *Galleria Giustiniani* 1, pl. 139; Clarac, pl. 685, No. 1610; Matz-Duhn, No. 358.

6. Statue of a Maiden. Clarac, pl. 438C, No. 759C; Matz-Duhn, No. 1544.

7. Bearded Herakles. *Galleria Giustiniani* 1, pl. 12; Clarac, pl. 798, No. 1996; Matz-Duhn, No. 110.

8. Young Herakles. *Galleria Giustiniani* 1, pl. 11; Clarac, pl. 788, No. 1975; Matz-Duhn, No. 102.

9. Hygieia. *Galleria Giustiniani* 1, pl. 8; Clarac, pl. 474, No. 890; Matz-Duhn, No. 854.

10. Female statue restored as Ceres, with part of a staff or sceptre in the right hand, and stalks of wheat, etc., in the left. *Galleria Giustiniani* 1, pl. 33 (differently restored); Clarac, pl. 421, No. 742; Matz-Duhn, No. 1551.

11. Roman portrait statue, the figure that of a nude athlete of Polykleitan type. *Galleria Giustiniani* 1, pl. 104; Clarac, pl. 790, No. 1972; Matz-Duhn, No. 1041.

BUSTS

12. Colossal head of Athena.

13. Herma of Dionysos, bearded. Possibly archaic Greek, but considerably restored. Matz-Duhn, No. 337.

14. Herma of Dionysos, bearded. Archaistic, freely restored. Matz-Duhn, No. 333 or 336.

15. Large bust of Herakles, bearded. *Galleria Giustiniani* 11, pl. 46, 1; Matz-Duhn, No. 144.

16. Antoninus Pius. Modern.

17. Portrait bust of a Roman lady. Considerably restored, the face worked over. E. R.

THE BRONZE CHARIOT

THE label hitherto attached to the bronze biga has recently been removed, and a new one, with certain differences of statement, substituted. In the old label it was described as a "Greco-Etruscan Chariot, 900 to 800 B. C." This has been changed to "Etruscan Chariot, 6th century B. C." With regard to the correctness of the latter date there is scarcely room for doubt, because, whether real Greek work or copies, the figures in the decorations are certainly derived from well-known Greek types of about the middle of the sixth century, and could not be older than their prototypes. Moreover, among the other objects found with the chariot were two small Athenian drinking-cups (kylikes) of the class known to specialists as *Kleinmeister* vases, which belong to the same period. These are now in the Museum and exhibited with the chariot.

With regard to the origin of the chariot there is difference of opinion. It could hardly be "Greco-Etruscan," however, as this term has no scientific meaning, the question being whether it is Greek, or Etruscan with decorations borrowed from Greek designs, the practice of borrowing from Greek art being common among the Etruscan artisans. Professor Furtwängler, who saw it in 1904, and afterwards published it in Brunn-Bruckmann's *Denkmäler*, Nos. 586, 587, has declared himself in favor of the former view, and pronounces the chariot "the largest and most splendid early Greek work in hammered metal that has been preserved." He admits, however, that it could hardly have been produced in Greece itself or among the Ionic settlements in Asia Minor, although its affinities with Ionic art are strong; and he suggests that it was the work of a Greek artist who had established himself in Central Italy, thus accounting for the numerous provincialisms

which it displays as a work of art. The high praise which he gives it is merited only to a limited degree, for while it is undoubtedly the most important example of ancient bronze repoussé work known at present, it owes this importance largely to its size and unique character. It is an elaborate piece of workmanship, and the only complete specimen of an ancient bronze chariot in any museum, but there are certainly a number of smaller bronzes which, as works of art, surpass it both in design and in delicacy of execution. The subjects of which the decorations are composed—the warrior receiving his helmet and shield from a woman, the two warriors fighting, the chariot drawn by winged horses, the band of animals, and the figures of the “Apollo” type—are all common in Greek art of the sixth century, but the manner in which they are here rendered has not the life of genuine archaic Greek work, and suggests much more the Etruscan copyist working from Greek models. This is conspicuously true of the principal group and of the little figures of “Apollo” on the sides, all of which are modelled clumsily and with none of the careful striving for nature that makes the real Greek figures of this period so interesting, in spite of their primitive character. These, on the contrary, are heavy and purely conventional.

The skill of the artist reaches a high level only in decorative details, like the wings of the horses and the designs on the shields, and is at its best in the incised lines of the minor decorations, which are drawn with great delicacy and precision. It was in just this kind of work that the Etruscans were especially clever, as we see from their mirrors and other bronzes. Professor Furt-

wängler calls attention to the resemblance in shape between this chariot and those represented in Ionic works of art, but this resemblance is not surprising, and does not preclude an Etruscan origin, because the Etruscans are known to have been strongly influenced by the early art of Ionia, and also because chariots of a similar shape are represented on Etruscan monuments as well.

For the above reasons, combined with the facts that it was found in a region which is rich in Etruscan remains,* and that the other objects found with it were Etruscan—with the exception of the two small Attic vases—the chariot has been labelled as Etruscan rather than Greek.

E. R.

RALPH EARL

THE MUSEUM, in following out its policy of building up its collection of paintings by American artists, has acquired a portrait by Ralph Earl, one of the strongest of our native American portrait painters of the eighteenth century. Of Earl's early history but little is known. He was born in Leicester, Mass. in 1751. In

his twentieth year we find him an itinerant miniature and portrait painter, doing most of his work in the towns of Connecticut.

Shortly after the battles of Lexington and Concord, in the summer of 1775, Earl made four sketches of these engagements, which were engraved by Amos Doolittle of New

* The chariot was discovered in fragments in a tomb on a hillside near Monteleone di Spoleto, in Umbria. The discovery was made by Isidoro Vannozzi, February 8, 1902. The bronze fragments were put together and remounted upon a modern frame-work by Charles Balliard in this museum. No modern pieces have been inserted among them.



From the original drawing in the possession of
Ralph Earl Prime